

origination m a g a z i n e

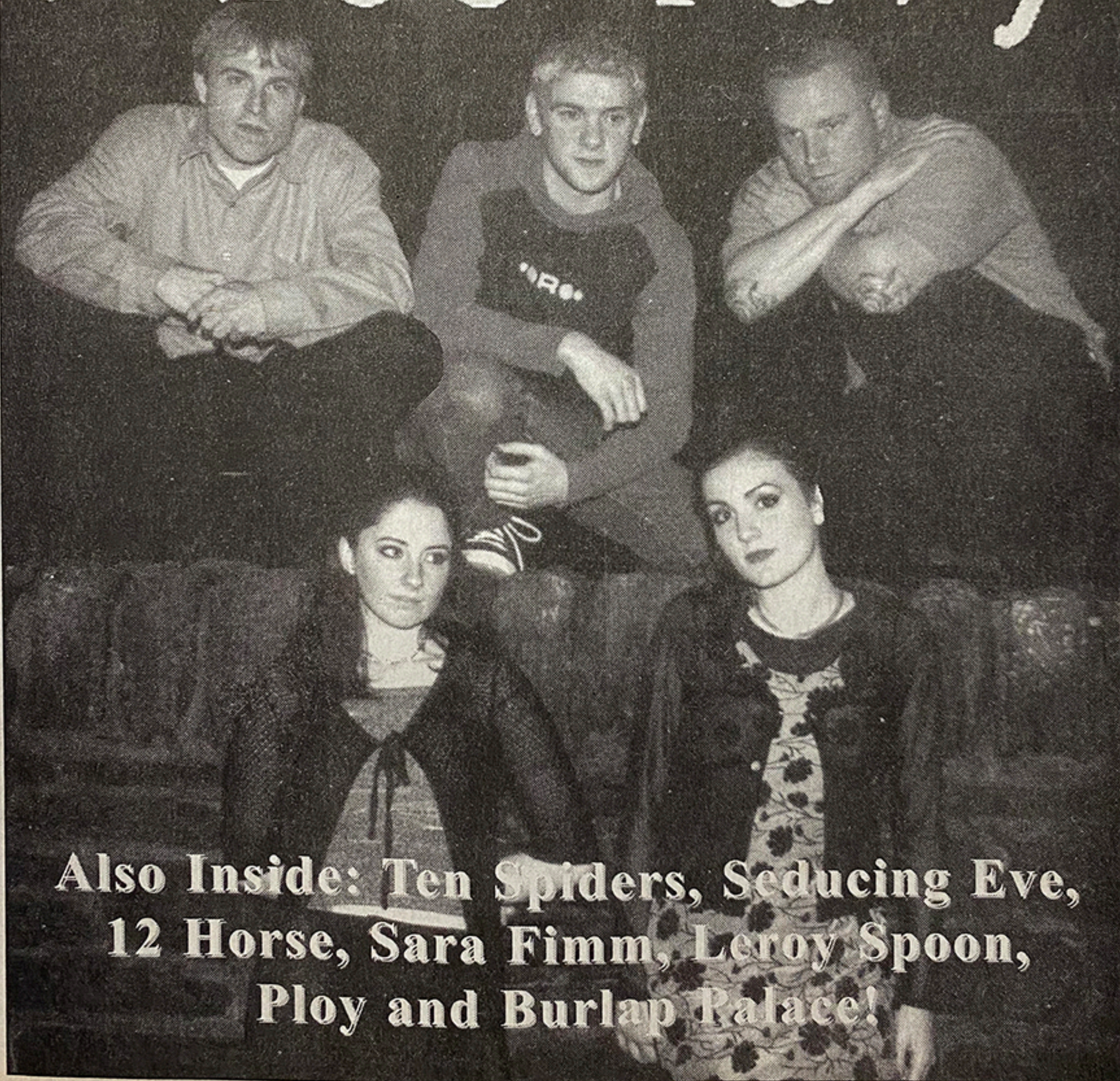
Supporting the Original Music Scene in
Philadelphia and the surrounding areas

January 2002

FREE PUBLICATION!

Volume 1, Issue 2

trace fury



**Also Inside: Ten Spiders, Seducing Eve,
12 Horse, Sara Fimm, Leroy Spoon,
Ploy and Burlap Palace!**

Editors Page

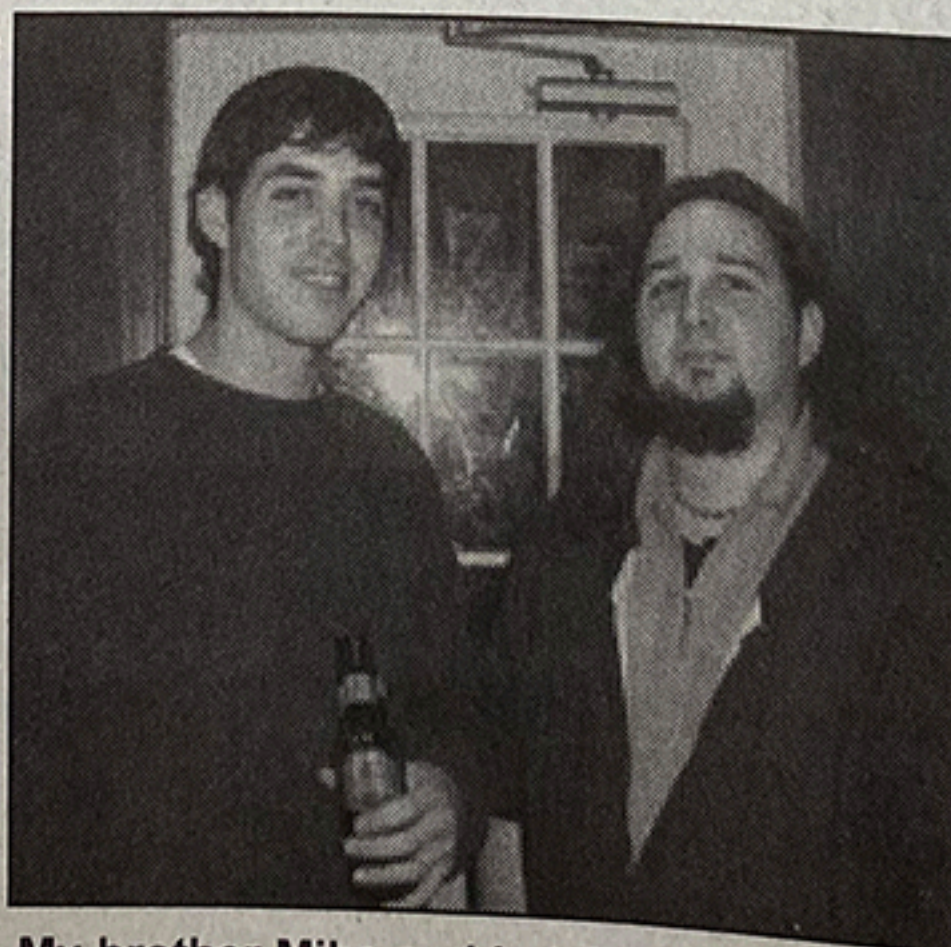
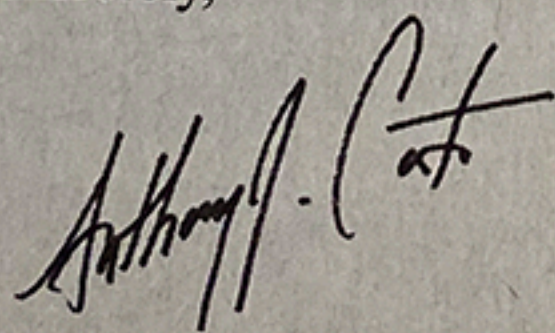
Welcome to the second issue of **Origivation Magazine**. December was quite a month for us. We had **Origivation Night II** which was a blast! So many bands came out to support the scene. The highlight of the evening for me personally was my brother Mike coming down and hanging for the night. He's an incredible musician. Also, many bands took advantage of the mentoring sessions which allowed them to have their music critiqued by producers, lawyers and/or professional musicians.

I'm happy to report that Origivation.com has been receiving plenty of extra traffic since the magazine debuted last month. People are really starting to notice what a great original music scene we have here in Philadelphia. I can't begin to tell you how many e-mails I get from bands in other states looking to hit Philly as a stop on their tours. Radiofreephilly.com, Leroy Spoon, Silvertide, Boat House Row even Origivation made appearances in area newspapers. Both locally and nationally people are now finding out that we're more than three sets of cover songs.

Special thanks to Andy Kravitz, Scott Bricklin, Brad Rubens, Tommy Conwell, Scooter and Andrew from GSP, Tony and Mike from Dischounds, Bill Eib and Joe Cahill for making Origivation Night II a huge success!

See you next month!

Sincerely,



My brother Mike and I at Origivation Night on December 13th.

Publisher/ Editor:
Anthony J. Caroto

Head Writer:
Kristen Belmont

Contributors:
Mike Gall
Chad Gorn
David Kasper
Matt Ryan
Sara Ryan

Photography:
Anthony J. Caroto

Cover Photo:
Yaron Gabai

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Origivation
PO Box 1412
Havertown, PA 19083
www.origivation.com
Origivation@aol.com

On the cover:
Trace Fury

Opinions expressed in this magazine may not reflect the views of Origivation. So if you don't like what you read, take it up with whoever wrote it.

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Pictured: Bianca and Ted of BT3

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Origination month in review...

DECEMBER

Leroy Spoon announces that they are now **endorsed** by the **Rolling Rock Beer Manufacturing Corporation**. The people who brought you the Latrobe Town Fair featuring **Live** and **Stone Temple Pilots** are now bringing you Leroy Spoon live in concert to a bar near you... Former **Liquid Gang** front man **Jose Maldonado** and lead guitarist **Eric Stein** have formed a new band called **Planetary**. The band also features former **Tidewater Grain** guitarist **John Daley** as well as **Sydney Alston** on bass and **Joel Aaron** on drums... **Wondercrush** has been selected as **Budzilla Productions Band of the Month**... **BT3** introduced their new (2nd) guitarist **Jim** at **The Nail** on December 8th. The band will be going into the studio to record an EP. the first weekend in January... **December's Meet-n-Greet** was **Scooter** from **The Grape Street** and drummer for **Stargazer Lily**... **Chelsea in Orbit** have a couple of songs being considered for the TV show **"Roswell"**... **Mary Riley** has a new Christmas song available only via **Black Thorn Entertainment**. The song is titled **So You Say It's Christmas Day**... **giantSEQUOIA** is heading into their new recording stu-

dio, **Tasty Jam Studios** to begin work on the new CD. The Cd is scheduled for release sometime in Spring 2002... **Stephanie's Religion** bassist **Mike Bosi** has secured an endorsement for **Moonstone Basses** and can be found on there web site along with such greats as **Greg Allman** and **Allan Woody**... **The July Product** have changed their name to **"The Jaunz"**... **Boat House Row** have secured an endoresment by **Jagermeister**. Jager-veteran's **Noosphere** have been recommended by said company to join **Ozzfest 2002**. Keep your fingers crossed!... **Silvertide** spent a few days in California showcasing for **Hollywood Records**... **Circus of Destruction** will be on the road in support of their new album **Shallow Water Blackout**... **Ergo** won the Philadelphia division of **Garageband.com's 12 Band's of Christmas** contest at the **Hard Rock Cafe**. Other bands competing that night were **Effusion** and **Shame**... finally- **Clashing Plaid's Let's Not Be Friends** was heard during a Flyers tv broadcast.

Be sure to check the website for more local music news!

Ten Spiders

Over a lifetime, you're likely to eat ten spiders in your sleep...

...she prattles off, noodling away from behind a shiny Deering banjo. It's a line that **Maria Cahill** has explained a thousand times before, but her grin at the way people react to it never diminishes. Her little tirade of facts continues, "...and it takes someone seventeen times of hearing something before they recognize and accept it..." With Ten Spiders, it only took me once.

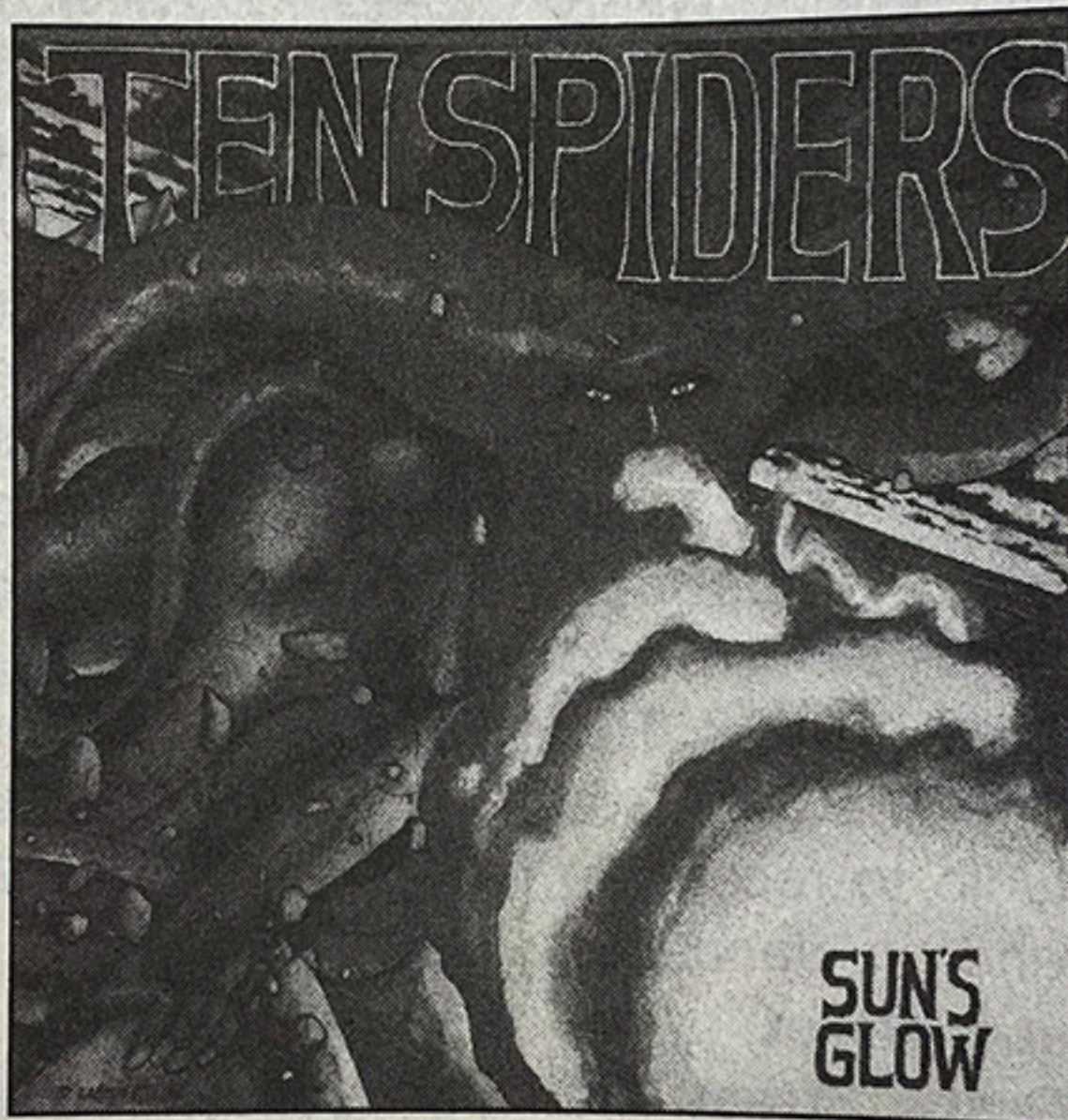
The husband-wife team at the core of the band, Maria and **Steve Cahill**, begged me not to divulge the beginnings of this latest incarnation of their music...but there's no denying their solid roots. "We sucked," they admitted through a pair of knowing smiles. Hard to believe, hearing them today. Steve began playing music in a youth folk club, and has heavily influenced by the work of those like Phil Lesh, and now has an unbreakably smooth groove, often wandering up the neck of his Rickenbacker to add to the depth of the music. Maria studied banjo technique under **Tony Trischka**, whose students include alt-jazz icon **Bela Fleck** and "New American Roots" 5-string guru **Tony Furtado**. But to hear her talk, you'd never know it. An often-heard refrain on the bandstand is, "Hey, you think you got it bad? I play the banjo!" Self-deprecating humor aside, it is hard to convince people that banjo players are useful outside West Virginia. Especially in non-country crowds. "All I ever wanted to do was play festivals. I never cared about radio play or a record deal. All this is secondary to being able to play live..."

And live is where this ensemble shines,

their jams ranging from the interesting to the transcendent. Maria's powerful voice rarely needs amplification, belting out her tunes with her soul bared to the world (and her feet usually bare as well). These days, at the center of many of Ten Spiders' live treatments (symbolically speaking, of course...he stands in back) is a recent addition to the onstage line-up, guest doumbek player **Hoagy Wing**. His background in Middle Eastern percussion lends an even more unique sound to this already diverse line-up of Banjo (Maria), Electric

Bass (Steve), Guitars (formerly **Mark Unruh**, sometimes filled in now and then by **John Hurst** of **Moloko Plus**) and drum kit (**John Gannon**). Particularly interesting are the recent developments of a symbiotic groove that seem to be appearing between John and Hoagy, percussion playing off one another like some kind of drummer with two brains. (Hey, it's hard enough to find percussionists with one brain...)

This tribe of five (sometimes three or four) is fresh out of the studio with their second self-released album, *Sun's Glow*. More experimental and open-styled than 1997's *Midnight Snack*, *Glow* showcases the group's willingness to expand in new, interesting directions. One notable guest is **Pete Rhee**, a fiddler who toured with the Page & Plant tour. He lends an evocatively celtic feel to several of the tracks. Another first with this newest release is the introduction of Steve Cahill in a new role: lead vocalist. "Yeah," says Steve, a wry and sheepish smile passing over his bearded face



Dave - Also, what Mark said about friendship ...it's kind of corny but now that we've gotten to know each other better, when someone comes in with a basis for a song, we know where they're trying to go with that. It gets better and better as it goes along.

Nina - We first started, Chrissy and I had already written our stuff and we would always try to teach it, but it was different, there was no connection, there just wasn't that spark that made it a Trace Fury song. But now, we'll come in and do what we want, write, rearrange it, and it all magically fits together. It's kind of ridiculous how we don't fight. We're friends and musically we all want the same thing, we all have the same goals for this band. If we weren't a band or if we broke up, I think we'd still be really good friends. There's no asshole in the band. Our music is really dramatic, minor keys, but we're all just weirdos (all agree... "we're dorks.")

Matt - I'm not a dork

Are there any songs on the CD that mean more to you than others?

Nina - I can't write a song that doesn't have meaning. I can't write a song just for the hell of it.

Mark - The only song I can think of that would have more meaning for me is *Body Double*.

We all write the songs, but Dave and I brought the idea to practice. It also ended up being track #11 and for some reason the number 11 has special significance for me.

Chrissy - Sometimes the songs that mean the most to me are the ones I didn't write the lyrics for because then I am forced to understand them and feel like I wrote them to sing them. I'm forced to feel that more in a way because it didn't come from me.

Mark - the only song I can think of that would have more meaning for me is "Body Double". We all write the songs, but Dave and I brought the idea to practice. It also ended up being track #11 and for some reason the number 11 has special significance for me.

If you're promoting the CD to radio stations in the area,

or nationally, what would the first single be and why?

Matt - *Outbound* personally. I love that song and I just want to play it live. I just love the way it came out. I feel like it has a pretty good array of the different kinds of things we like to

do with a song without completely changing. It all comes together with a really resolute ending but it's a four-minute song.

Chrissy - I like the sound of *Ivory Shores*. I think that's a strong song. I think it could be a good definition of us on it's own.

Five years from now Trace Fury will be....

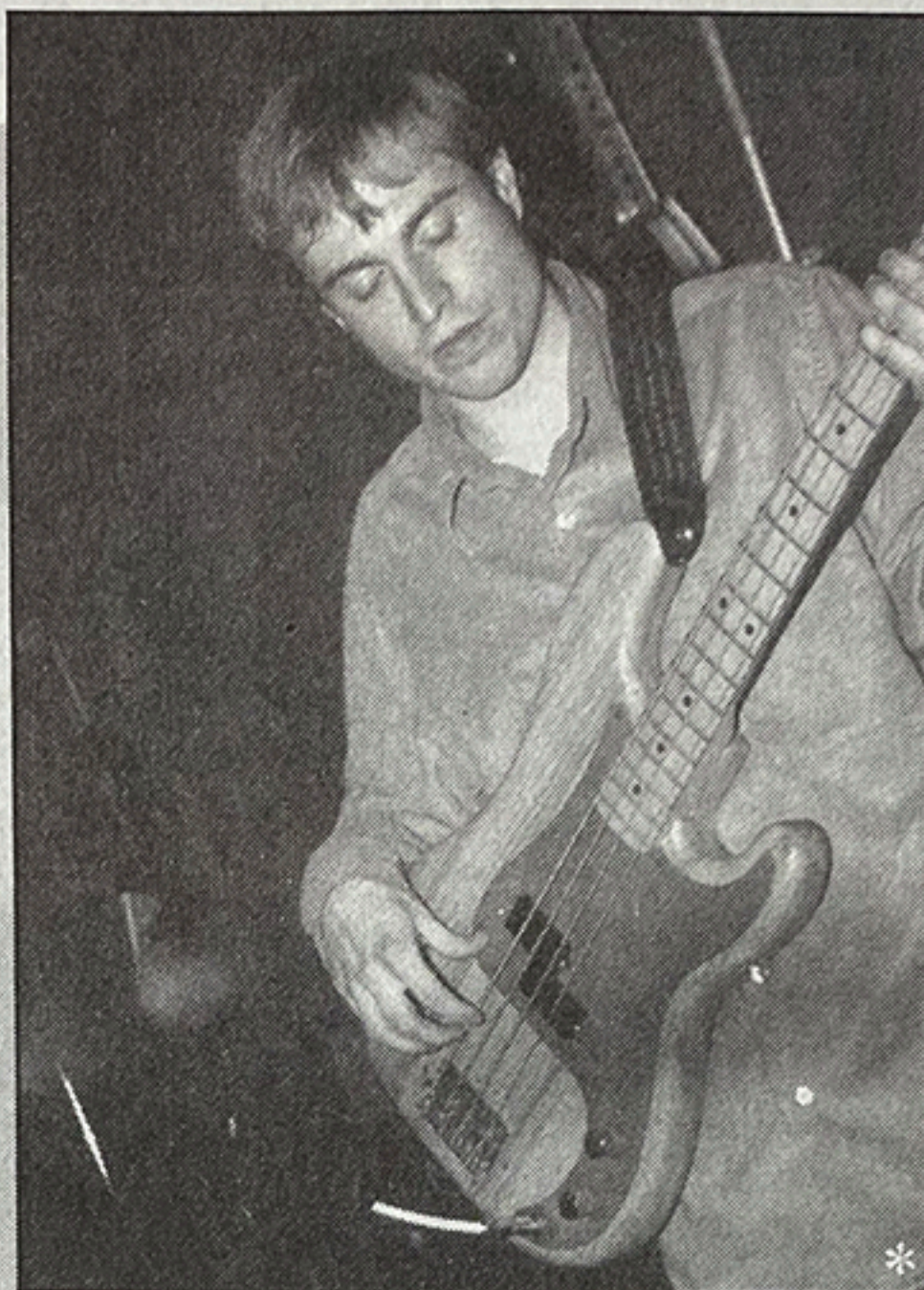
Chrissy - playing music

Mark - even stronger than we are now

Nina - playing bigger places, building a following, loving what we're doing

Mark - I don't mean to be cocky when I say stronger than we are now, I mean in friendship, in music, in everything that we do.(collective awww from the group)

Stay contains an amazing amount of passion and emotion. What experience(s) did you draw from in creating that



Nina - actually everyone thinks it's about relationships "I'm begging you to say". Everyone thinks it's about a guy leaving or something. It's actually about a friend of mine who attempted suicide and I guess this is my way of getting out the guilt that I wasn't there for her. It's really about are you going to give up or are you going to fight and stay strong no matter how much shit happens in your life. You've got to get through it and deal with it. Musically, I wanted a different style. I had never written something like that before and I wanted to try to do a more swing kind of thing and there are the same chord progressions

throughout the song and I had never done that before. So

continued on page 27

trace fury goes Ankle Deep with Kristen Belmont

On December 13 I had the distinct pleasure of interviewing and seeing one of the best bands the Philly scene has to offer...Trace Fury. While their music may be dark and dramatic you will learn, as I did, that they are bunch of dorks...in a good way. Many of us are eagerly anticipating the release of their first CD, "Ankle Deep". While they had lots of great things to say about the CD and each other, these guys like each other way too much to ever have their own episode of "Behind the Music".

The name Trace Fury...how did you come up with it and what does it mean to you? Why do you think it is a good descriptor for your band?

Mark - It means absolutely nothing whatsoever. It ended up taking on a certain meaning because it's used in the lyrics to *Small World* (track three on the upcoming *Ankle Deep* CD K.B.).

Chrissy - We were on our way to a show and we needed a name.

Mark - eventhough the words don't describe us, it still kind of fits what we are. Ask Dave, Dave's the writer in the band...and Nina and Chrissy. Dave's an English major. He can write you a paper on it. (Three pages typed and double-spaced please. K.B.)

Nina - then we'll kick him out (running joke)

For someone reading this who knows nothing about the band, how would you describe your overall sound?

Matt - Every member is coming from pretty different backgrounds. Dave and Mark play a lot of funk and acoustic rock. I played in a group with Nina a Chrissy before Trace Fury came about that was acoustic rock, only one song had piano in it! Nina has a strong classical piano background and Chrissy has a strong classical vocal background. Mark is a classical idiot (all laugh and agree) Dave is the only one without classical training. He's just classic.

Nina - our music is like Tori Amos, Bjork, lots of artists. It is basically experimental, progressive something. But definitely not polka. (see them and decide for yourself, it's worth it! K.B.)

How do you feel when someone compares you to Tori Amos or Bjork or other artists?

Matt - I like to hear that personally.

Chrissy - When anyone compares us to anyone professional it is just flattering and it's just everyone's influenced by someone and it definitely comes through.

What's one important thing you learned while recording your debut CD "Ankle Deep"?

In unison everyone says "Patience"

Matt - This is the first big recording project I had done and all of a sudden it's about how important getting certain takes right can be. I used to just work with punk and hardcore bands and you can get away with all sorts of fudges but doing ours we wanted to take a lot of time to make sure we had everything pretty ironed out.

Nina - He is amazing. We have songs with guitar in them and we're going to have a guest drummer come in and play so Matt can play guitar.

Mark - Matt really served as our producer too.

Small World has a sort of silent movie/carousel sound to it. How did that song come about?



Chrissy - I was in school and I just had to leave. I don't know. It was like multiple personalities in a song. It was totally bizarre and fun. Then we all put our own pieces to it. It's like a circus...demented.

Mark - We called it the circus song for a while.

I know you're all involved in the song-writing process- generally speaking, what inspires you?

Chrissy - feelings

Mark - friendship

Nina - we are such a corny band right now. I can't believe you just said friendship.

Chrissy - We inspire each other. If we didn't get along so well we definitely would be able to write weird music and interesting music but it wouldn't come together as beautifully as it does.

Matt - no one is afraid at all to bring anything up at practice, no matter how unconventional we think it might be. I like the fact that we'll try anything before we decide it's bad.

"They've taken a chance on letting me do my thing on 'Maya'. The result is a finely-crafted, sometimes haunting tune that casts a lilting pall over the end of a usually-upbeat album, tied together with a banjo hook that draws you into the center of the tune, wrapping you in layers of warm, resonating sound. Another standout is the lovely (but somewhat cynical and sad, lyrically speaking) melody of 'All About You.'"

The group's well-constructed harmonies and multi-part syncopation are a hallmark of their professionalism and style. In the studio, Ten Spiders has a solid groove and a lineup of impressive guests. But live, they're truly something to behold. At one particular summer performance, the audience was treated to the Spiders' full range of talents. One of the highlights of that evening was their performance of *Needles Unseen*, one of

their older tunes, segueing neatly through a percussion duel into a cover of Al Green's *Take Me To The River*.

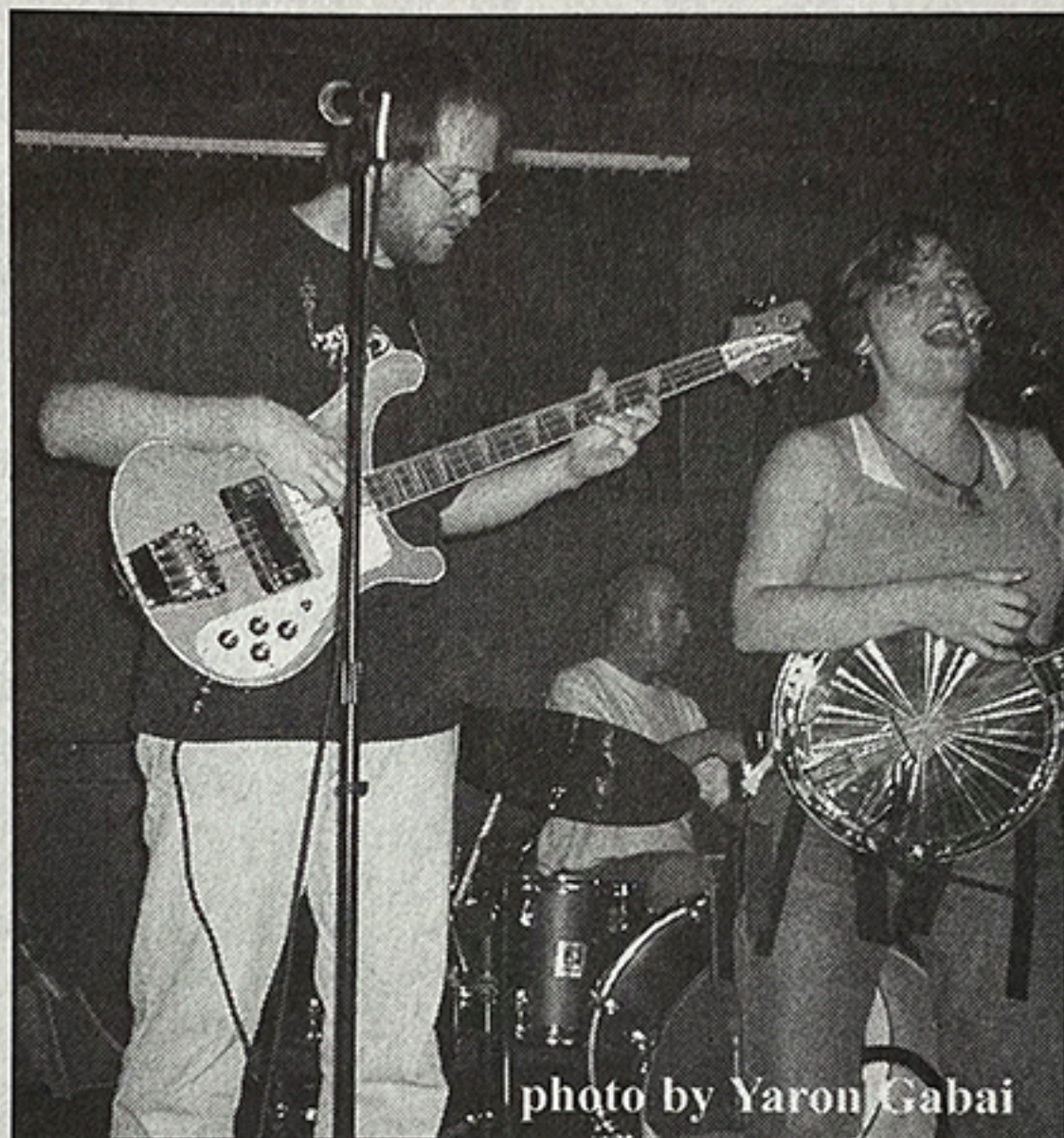


photo by Yaron Gabai

Sun's Glow was released on the **Big Prank** label in late summer, to coincide with their four-state mini-tour of the South (multiple shows in Georgia, Florida, and both Carolinas). The CD is more wide-open than their previous recording efforts, and it smacks of their love of live sound. It was recorded in Elkton, MD over the past year and a half in a live format, going with the best 'take' and only turning to sparse overdubs to enhance here or

there. It lends the album a fresh, sometimes haunting sound that is reminiscent of older recording techniques and helps give some parts a more 'classic' rock sound. Their use of guests is also a new feat, as the main emphasis on *'Midnight Snack'* was the songwriting...now the jams are becoming more comfortable and loose, and Ten Spiders can improvise within the song structure much more, layering and texturing the sound without recording tricks or heavy production. It's available at

any of their shows, or via their website at www.TenSpiders.com

- Michael Gall

F E E D B A C K

Hey there! I just wanted to thank you guys for hooking us up. My band, Minus Bluff, came to the Grapestreet last Thursday night for the Origivation Night's Meet and Greet. We got to have Andrew Kravitz review our new CD, *Red Hot Deal*. He had some very useful comments and seemed to enjoy our style. We also had Tommy Conwell listen to it. He absolutely

flipped over it and decided to play it on Loud and Local on YSP this past Sunday. That was such a big break for us. I just wanted to thank you guys for hooking it up. Thanks,

Joel Roberts
www.minusbluff.coM

Leroy Spoon - On the Verge?

by Sara Ryan

What does a rock star, the Heavyweight Champion of the World, and the President of the United States have in common? Boys growing up all wanted to have one of these jobs, but even the President and the Champion fantasized, at one time about being a rock star.

Becoming a successful musician is one of the hardest goals to accomplish; yet every year children and adults spend countless hours and unimaginable dollars in order to achieve a multi-million-dollar record contract. Being successful in this job may seem close to impossible, but one band from the Philadelphia

area is on the verge of having their dream become a reality- Leroy Spoon.

Leroy Spoon is officially three-and-a-half years in the making sealing up a strong lineup that has cemented them into the heart of the Philadelphia music scene. The band has had their share of trouble in the past. Solely based on their reputation, the band has been able to land gigs at various clubs and bars in Philadelphia. Few bands have been able to play a weekly gig at the same place, but Leroy Spoon been able to accomplish this through their friendship with the boys in Silvertide. The friendship between the two bands has acted as a one-two punch in the heart of the Philadelphia rock scene.

Whenever possible the bands play together. This bond has also led itself to become a mutually beneficial relationship that various area bands try to maintain but rarely work in the long run because of jealousy and personality conflicts. "I walked past

the Abilene on Thursday night, and was lured in the door by their sound," said one fan. "I'm not a huge music fan but was floored by the strength in the lead singer's voice." Leroy Spoon can simply be described as a commercially viable rock band that has struggled from



the start. Their songs are catchy and deal with real life experiences. Every song has been specifically written to include a great hook, or chorus, in order to make the song stick in the heads of those who hear it. Anyone can find one aspect of the band that they love.

The members of Leroy Spoon are not easily replaceable figures. It has taken time (some more than others) to create the lineup they have. Each member brings out various strengths to make the band what it is. To have a successful band it takes more than just great musicians. There is a need for

Leroy Spoon Continued:

chemistry between members to make it in this industry. It is evident with the professional bands out there that, if members work well together it will show up in the writing, and stage show. "It's not just about performing well together, said drummer for Leroy Spoon, Vince White. "As professionals you need to practice hard...250% harder." Leroy Spoon is comprised of five members that are completely different from each other. These differences allow each member to bring something to the table. Even with their live performances, fans say sometimes frontman Vex X's behavior on stage is over the top with props, he still manages to make every Leroy Spoon show one to remember. His dedication to the band and its members is unmatched by any single human being. "Vex is the most caring person in Philly," said Nick Perri (lead guitarist, Silvertide). "I feel like I have found my brother in rock because we share the same goals." The guitar player, who is solely referred to as Sam, is known as one of little words, but that does not mean he is not an active member of the group. Sam seems to wander in and out of music through popular bands in the past like Judy Ryan Sink Hole, and The Broken (Vex X). Sam has this knack for finding the right riff in his guitar solos to make anyone pay attention. He does not need to make his presence known on stage by running around with his guitar because, as one fan puts it, his playing is simply "hypnotic." He was so good that Sam had played at Berkley by the age of 15. "Sam has always been this good," informed Vex. "He is one who you will never hear say a word but has so much talent that he doesn't need to be vocal." Patrick Brennan is the gifted bassist. All the members agree that Brennan is the smartest person they know, and has a real ear for music. The band knows he is a real genius and can pickup on even the most obscure Simpson's references. He entered music at a young age, and can play everything from the clarinet to the piano and bass. He has taught himself to read music, and can play just about anything after hearing it. Brennan brings his ska, and jazz interest into the music of Leroy Spoon in a subtle fashion. He also has the most success keeping Vex on a calmer wavelength and Sam motivated. Brennan has also

been able to help his buddies in Silvertide by filling in on bass on a few occasions. After just two practices he already had their set down cold. The Drummer is Englishman Vince White. He has been nothing but positive for the band since his arrival. White brings to the band not only great drumming, but has had about 10 years of professional studio experience. He is also the drummer for extremely hardcore-esque rock band Moonseed. White also has been close with producer David Ivory for many years. It was that connection that helped Leroy Spoon find this gem. Retro is the final member of Leroy Spoon's lineup. He is the DJ and so much more. Retro is also a member of East Coast band Moonseed, and best of friends with White. Retro is also a professional with experience in not just Djing, but mixing, cutting, scratching and producing music. Retro has definitely changed the sound of the band entirely in the two months that he has been a part of the Spoon family. He fills out the songs with his talent and ear for the right beat. Those who know the old Leroy Spoon all agree that Retro has really taken an average rock band to an entirely new level.

Leroy Spoon is now starting to get their act together. They realize they still have a ways to go but know their potential and are getting a taste of what to expect when it is their time, thanks to their buddies in Silvertide.

Both bands recently were given the opportunity to play CBGBs in New York City. When you are anyone this is the place to play. The PA system was phenomenal and added to the typical Philadelphia show. The band played their hearts out and with intensity. "I just felt we belonged there," said Vex. Who knows how long until Leroy Spoon get the call?

"Hello, Leroy Spoon? It's your dream realized!"

**For more information on
Leroy Spoon, check the bands
website at:
www.leroyspoon.com**

Pictorial:

trace fury



silvertide

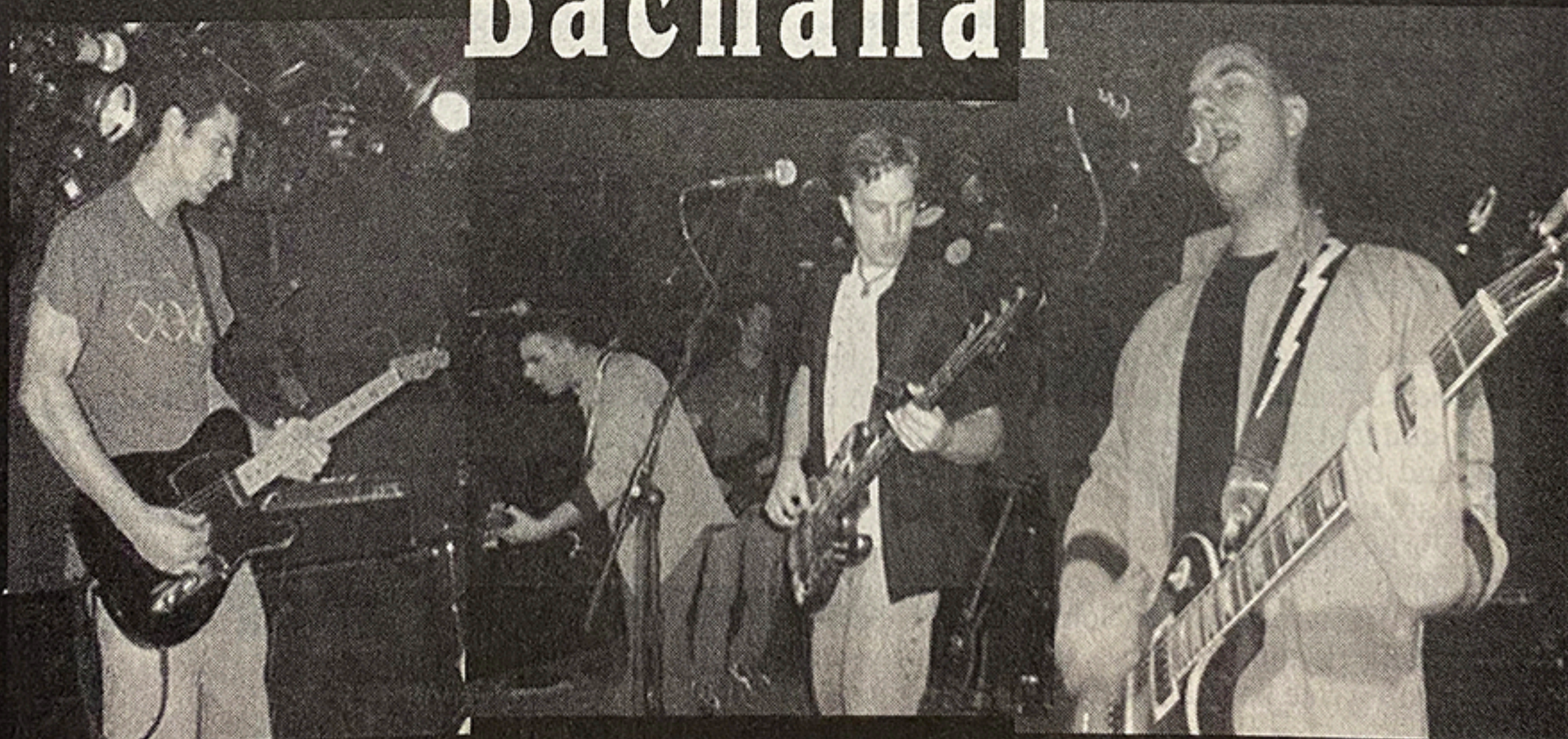
origivation night

at The Grape Street Pub

December 13th, 2001

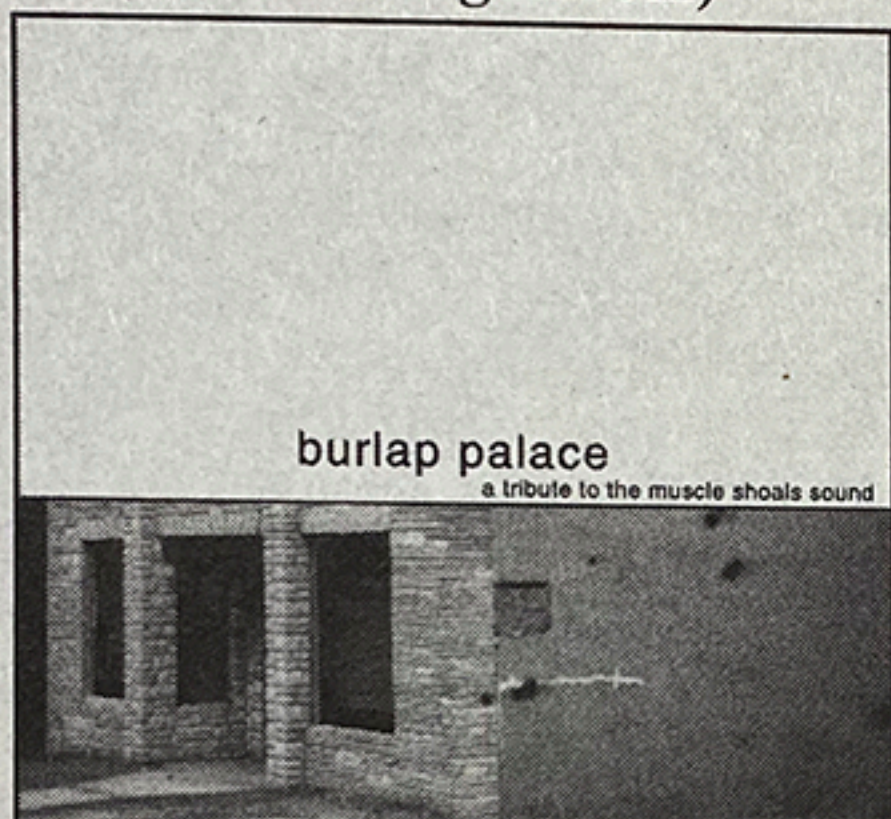


Bachanal



Album Reviews

Burlap Palace:
a Tribute to the Muscle Shoals Sound
(www.soundgun.com)



When you think of soul music, a wealth of artists and sounds come to mind. Stevie Wonder, Earth Wind and Fire, and Aretha Franklin are among the names. But there were several types of soul all being produced and recorded at the same time. We all know Philly soul, but there was also Detroit Motown soul and Muscle Shoals, Alabama soul.

FAME studios in Muscle Shoals recorded a range of bands and singers over the years, including Aretha, Wilson Pickett, Tammy Wynette, and later The Rolling Stones. Edan Cohen, co-owner and engineer of Soundgunstudios, learned of the sound when he picked up *The Duane Allman Anthology*. Expecting to hear Allman-brothers style songs, he instead heard numbers that Allman played on as a session guitarist. He became obsessed with the sound, and began collecting music from that era and that area.

Early this year Cohen decided to record a tribute to the Muscle Shoals sound using local musicians. He wrote Jimmy Johnson, legendary producer and rhythm guitarist, about the project and Johnson wrote back and offered to assist him.

"Never in my wildest dreams did I imagine that I would be flying to Muscle Shoals to mix with Jimmy and Steve Melton," he writes in the liner notes.

Cohen also wanted to use a wide range of songs rather than limiting to songs recorded in Fame studios in the late sixties. His goal was to show how the Muscle Shoals sound has influenced today's music while at the same time adding a contemporary twist. This is most evident in the virtually unrecognizable version of the Wham! hit, *Careless Whisper* as performed by the R&B vocal trio, Shotgun Squad.

With *Chain*, Cohen defied a request from Jerry Wexler who asked that no Aretha Franklin songs be included. However, the recording is far removed from the original while still maintaining a very soulful feel. Three of the songs that are more faithful to the traditional Alabama sound are *Good Things Don't Come Easy* by The Boxcars featuring Amber deLaurentis, *I'll Be Long Gone* by Brian Seymour, and *Hey Jude* by Georgie Bonds and the Blueskeepers. *Hey Jude* also features Jimmy Johnson on rhythm guitar. The Brian Seymour song is my personal favorite. Cohen coerced the gravelly folkster to "lose the rasp" and just sing. The result is a believable, emotional, smooth version of Bob Scaggs' classic hit.

Also faithful to the FAME studios idea was the use of session musicians. Some Philly standards appear on this recording including Hoagy Wing on various percussion, Elliott Levin on saxophone and flute, and Mike "Slo-Mo" Brenner on dobro and lap steel guitar.

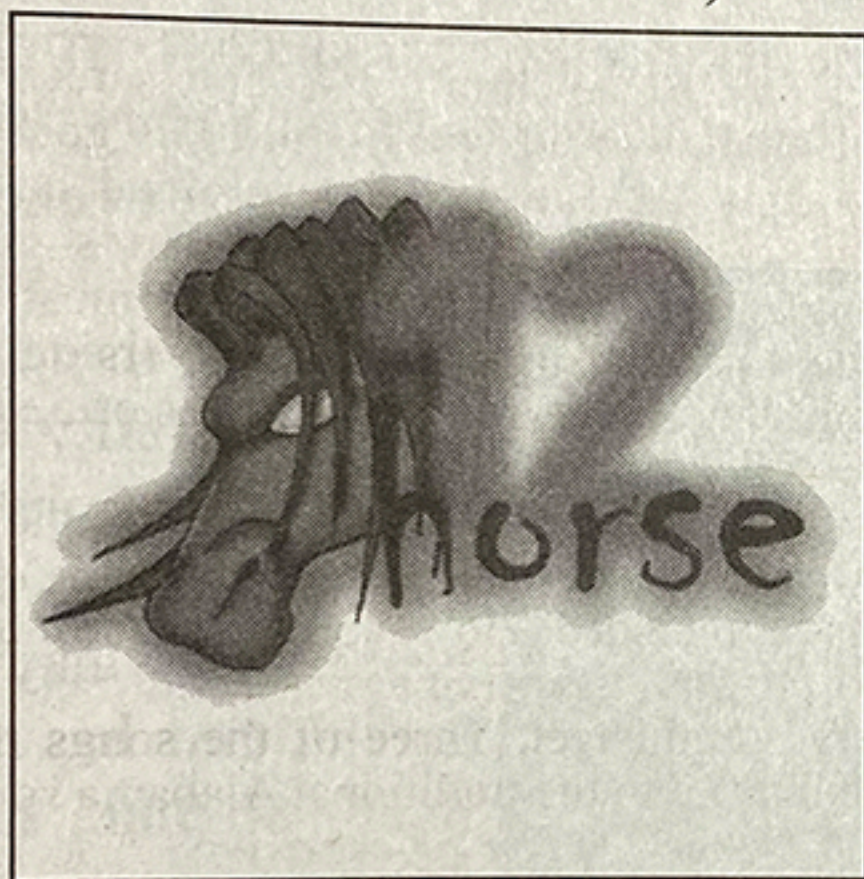
Recorded chiefly at Soundgun studios in Philadelphia, *Burlap Palace* showcases several aspects of music: the performances of the Philadelphia artists, the production of Cohen and Johnson, and the influence that Muscle Shoals, Alabama had on all music that followed it.

-Chad Gorn

Album Reviews

12 Horse

In a Time of Drunk'n Horses
(www.horseband.com)



Upon listening to 12 Horse's latest five song offering, several graphic images suddenly spring to mind. Picture any bar on any given Friday or

Saturday night mere inches away from a maylay of catasrtophic proportions, and these guys are likely to be the houseband that night. With their albums *In a*



Time of Drunken Horses and *Live at Matthew's*

released, this power blues trio from Philadelphia gives you a brief glimpse into a frame of mind where aesthetic and attitude walk arm and arm. Headed up by Vocalist/Guitarist **Shawn McCloskey**, 12 Horse's sound is steeped in classic southern rock with a little prog rock nuance thrown in for good measure. Songs like *Darkest Days* and *Squirrel* serve up a healthy dose of good ol' tried and true bluesy riffing, while the contemplative opening moments of "New Orleans Song" welcomes you like a \$100 bottle before churning around only to hit you like a \$200 hang-over when it's all said and done...cool song. By the time *Resignation* is through hammering some ferocious fretwork into your head, you just might be on your way to see a live show sooner than you may think. Along with bassist **Chris Carroll** and drummer **Dominic Cole** providing some serious low end thunder, 12 Horse's low-fi nugget is loaded with ballsy, snarling jams and a hi-vibe

delivery that's as loose and to the point as your liable to find these days. Try not to ride this horse for too long...you may end up walking funny.

-Matthew
Ryan.

The Promo Bin

Haunting, chilling, mysterious, soothing. These are just some of the ways to describe the music of one of Boston's newest artists: **Sarah Fimm**. Although her music is considered experimental in many ways, the songs can captivate any mainstream audience with a unique blend of soul, anger, and musical grace. Her debut album *Cocooned* blends flowing melodies with subtle piano and an aggressive groove-oriented backbone that can be compared to such acts as **Poe** and **Sarah McLachlan**.

A CD sampler featuring two of the album's most distinctive tracks has been creating quite a buzz while circulating throughout the Philadelphia area. Both songs represent the artist's ability to use her talents to the fullest, expressing her deeply emotional approach toward songwriting.

The first track, *Red Paper Bag* is a dynamic, spiraling journey through beauty and aggression. Gripping vocal harmonies,

a cascading violin counter melody, and futuristic effects balance the song with the perfect mix of sound and spirit.

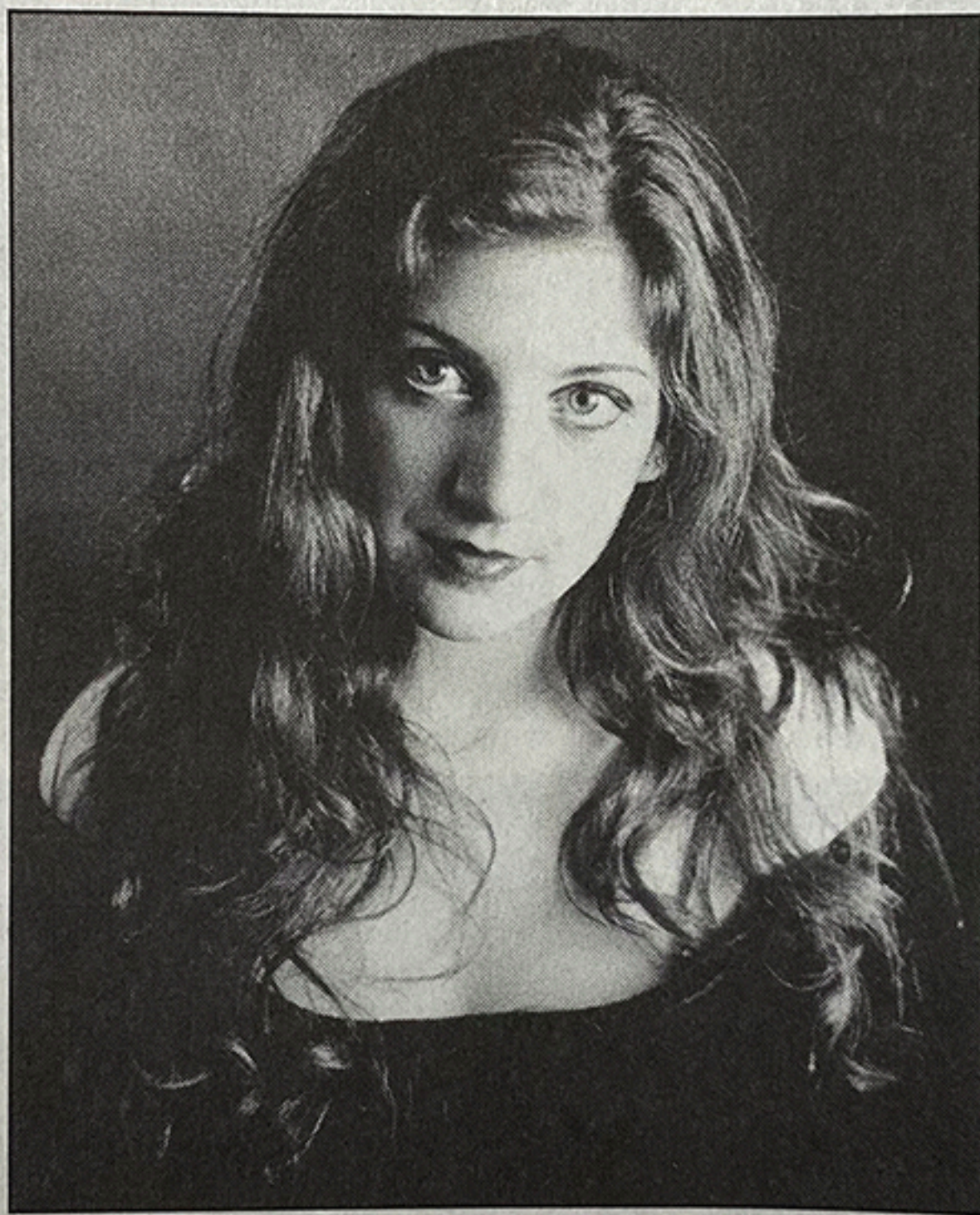
Sexual Animals, the second song on the sampler, begins as a bass-driven groove track that displays a seductive arrangement of the band's musical maturity and then explodes into a distorted array of energy and power.

Both of these tracks have the ability to draw an audience from fans of just about any musical genre, which may be why Sarah Fimm has received over **85,000 hits** on **MP3.com** since the album's release in **April of 2001**. She has also earned **four number one hits** on the site's mp3 charts. In addition, her music is presently circulated on over 70 college radio stations around the country.

Don't miss your rare opportunity to catch Sarah Fimm live at **Doc Watson's Pub** on **January 19th** with **Trace Fury** and **13 Even**. This should turn into a show to remember.

- **Dave Kasper**

photo by Liz Linder



The Promo Bin

Seducing Eve is a combination of hard rock with gothic overtones. The band has sourced influences from **Led Zeppelin**, **Tool** and **Nirvana** creating a disturbing and passionate mixture of music.

Forming from the ashes of a previous band, guitarist **Praz Litaam** and drummer **Atom** enlisted the help of **Craig Litaam** and **Gary Schoch** to complete the new line-up.

The Tool influence flows heavy in this band as each song is well structured and demands the listeners attention. Their make a conscience effort to make each song sound nothing like the next. With

the proper amount of time in the studio and a good producer this band could turn out an

amazing album. "As a band, we all seem to have the same goal, to be rock stars. I think what we really want though is the status of Tool. We want a loyal following with the



ability to freely experiment with music without having to worry about being commercial.", Praz.

- **Anthony J. Caroto**

Seducing Eve's Schedule: 01/04/02 at the Hollywood Bistro, and 01/30/02 at the Khyber Pass Pub. Find them on the web at: www.seducingeve.com

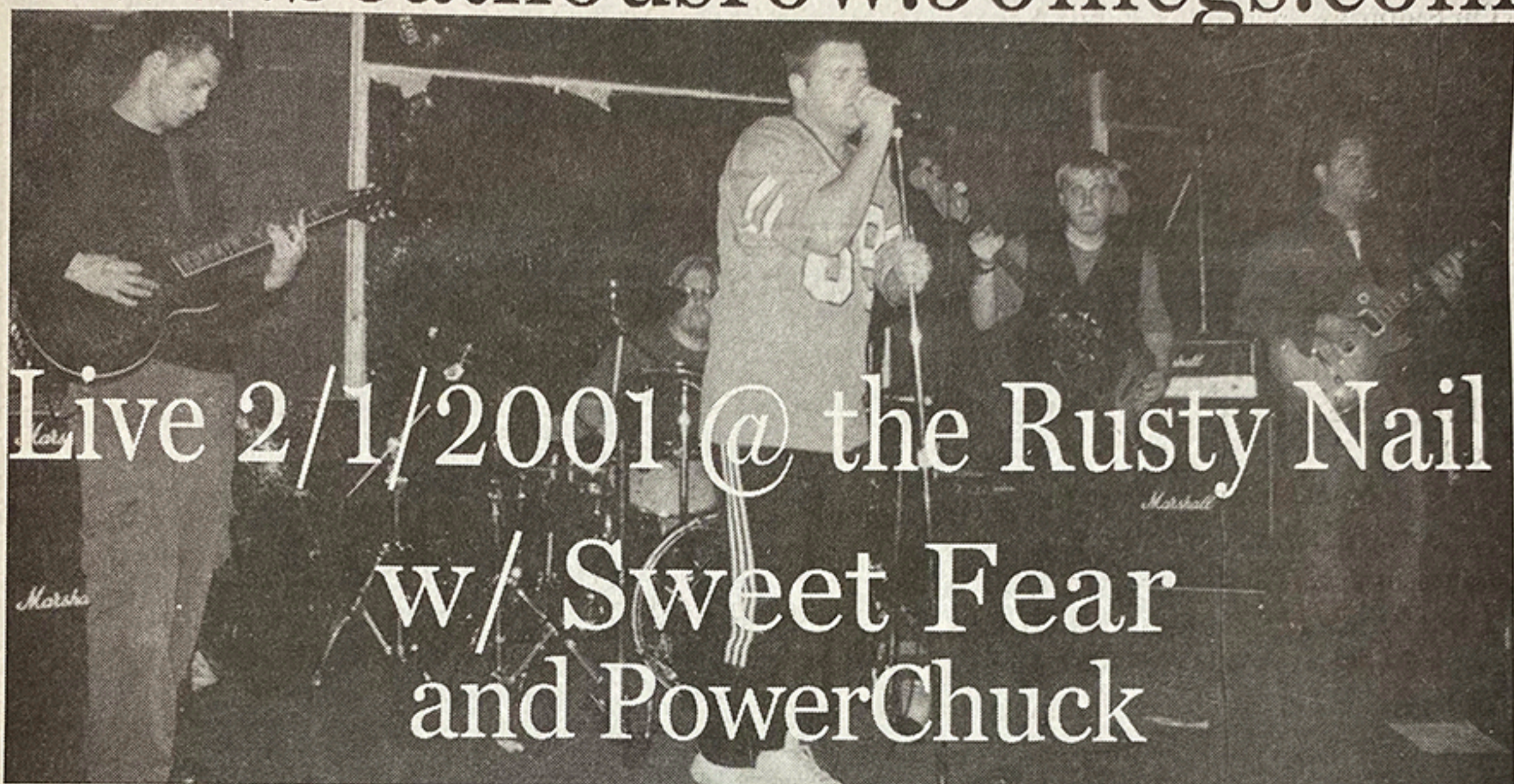
NEW KIDS ON THE BLOCK:

454: Metal. The music of Pantera with Saigon Kick style vocals. Possibly some Iron Maiden thrown in there. Very riff-driven. Lead guitarist Pat is just sickening when it comes to solos paying homage to Dimebag Darrell. The band is a tight unit as each

live shows come complete with "metal-faces". With their new drummer on board the band plans to forge ahead full throttle. And to think- they're not even from North East Philly! (www.454band.com)

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OPINION

A Letter to the Editor

On Saturday, December 22nd, **Noosphere** made a surprise appearance at **The Nail**. They were suppose to be at **The Concord Cafe**. Now under normal circumstances we would have said, "Sorry- it's to late for magazine submissions". However, this was to good to pass on. Here's an open letter from Marc of Noosphere as he explains:

Attention fellow bands and Noosphere fans,

As if you didnt already know, **DONT PLAY THE CONCORD CAFE ! ! !** Here's the deal...

Noosphere had a show booked at the Concord Sat. Dec 22nd, which has been booked for over a month. Tuesday, **Kevin Timothy** (the highly intellegent booker for the club), tells me to bring bands with us on Saturday. OK, isnt that his job??? So I find out that there is **NO** other bands booked with us. So I spend all week calling bands, emailing people, etc., to no avail. Half the bands said no just for the fact that it **WAS** the Concord. I got to the point of wanting to cancel the show, but the Jager girls were scheduled, and I didnt want to screw them over. So we all agree that no matter what, we have a reputation, and if we book a show, we play it. Here's where it starts to get interesting.

We pack up everything, drive all the way out, get there to find a total of maybe 5 people in the bar, including Kevin and the bartender. I sit down and proceed to watch the Flyers game (which we ass-kickingly won!) as Kevin approaches me to tell me that the Jager girls cancelled. I asked him why we we're even here then. He said "You tell me". I told him that this is pointless. **I spent all week doing HIS JOB, unable to find a band because they know of Kevin's history**, the Jager girls cancelled, there's more people in our band than the crowd in the bar, and I said I hope we're at least getting paid. Silence.

I then proceed to walk to the bar, in hopes of getting maybe a free or discounted beer. After informing me that they dont carry Amstel Light (Can you still call yourself a bar after that??) I decide to snuggle in with a Killians. I told him I

was in a band, and wondered if there was a discount. With an attitude and a look like I was from Mars, I get a cocky "NO" from the bartender. As I throw my \$3 at him, I was at my breaking point. Think, think, think..... **DING ! IDEA !** Who does every band know that is by far the best bar owner and booker in the Philadelphia area... c'mon, you know who... **CHRIS at THE NAIL ! ! !**

I got on the phone and talk to Chris, and explained our situation. I begged him and promised him I would be his bar bitch for the rest of my life. He said that there was only 2 bands tonight, and as long as it was cool with **SLOTH**, he didnt mind. And also, he wanted me to be his bitch, just not behind the bar... So we called all our friends that were coming to Concord, told them to detour to The Nail, and took off.

We ended up playing a short little set (even though we still made **SLOTH** late), but it totally made us feel alot better after what we went through.

I would like to thank **Chris at The Nail**, **SLOTH** and **454** for letting us crash their show. To any friends or Noosphere fans that drove out to the Concord, before or after we left, thank you as well. It shows us that we have some dedicated fans, and great friends. It turned out to be a good night in the long run. I hope we didnt inconvenience anyone, and am glad that we got to play after all.

Once again bands, YOU'RE BEING WARNED.... STAY AWAY FROM THE CONCORD CAFE!!! (unless you enjoy playing to no one and getting screwed.)



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Jan 12 - The Nail
Jan 19 - The Blue Mar
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and

trace fury

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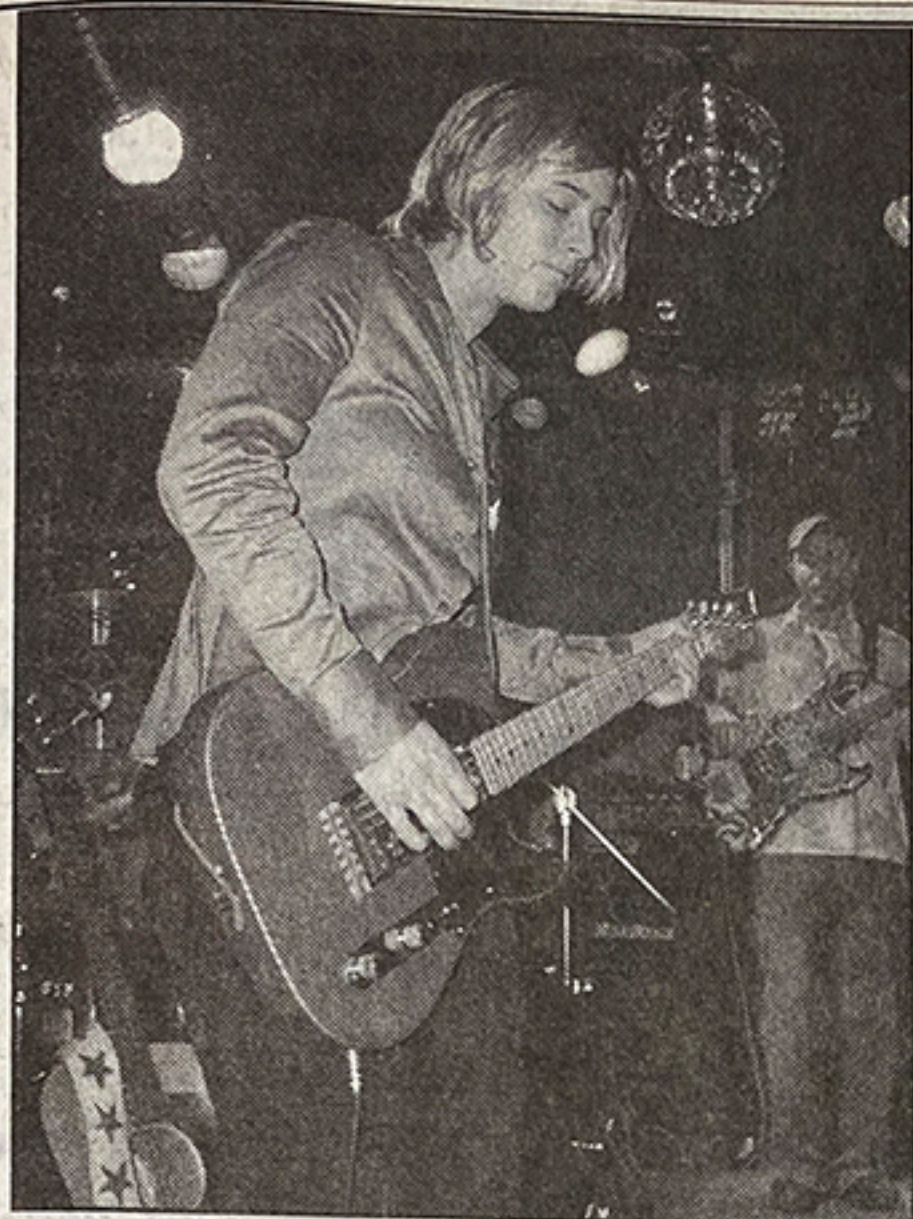
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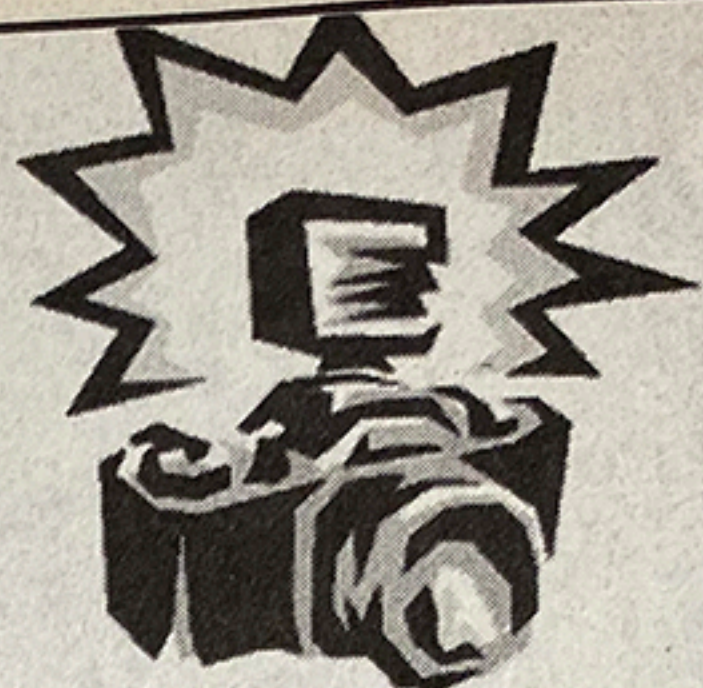
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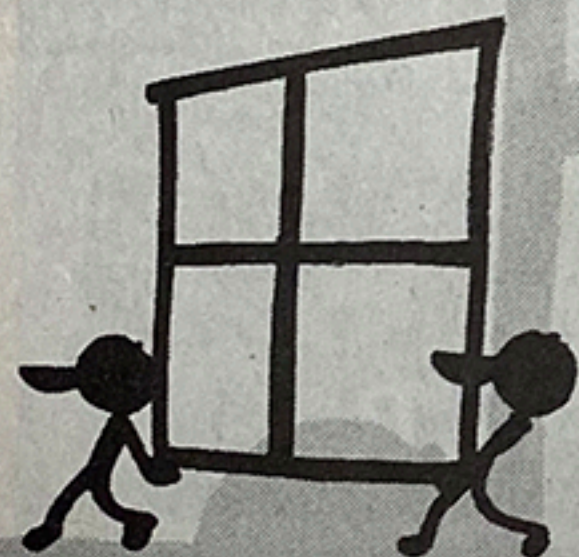
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PLOY

LIVE = INTENSE

Ploy:

Derek- vocals

Christian- drums

Joe- guitars

Barry- bassist #1

Franco- bassist #2

Ploy. Have you seen this band perform live yet? If not then I suggest you wait to read this article until you have because you will be able to follow along.

My first experience with Ploy was at the Grape Street Pub a few months ago after Barry sent me an e-mail inviting me down. What I saw that night was an intense band lead by the Deftones-ish style of vocalist Derek. His all-balls out scream till your tonsils hit the back wall style would, in most cases, empty a room as civilized as The Grape Street Pub. Backed by not one but two bass players, a guitar and drums the band has a performance that should not be missed.

Like most bands today, influences are being pulled from every musical outlet and Ploy is no different. "Everyone is really varied as far as influences. They range from Dillinger Escape Plan, Harry Conick Jr., The Doors, Kiss, Anthrax, Jethro Tull, Dave Matthews and so on." Says Barry.

The band was formed when two bands merged as one. Barry, Derek and Chris were playing as a 3 piece, looking for a guitar player and DJ while Joe, Styker (old bass player) and Anthony (x-DJ) were looking for a singer and drummer. They got together, never thinking about a possible conflict with having two bass players. It just worked. That was in October of 1999. Now the band is a five piece with their new bass player Franco.

You won't find any dead air during this bands set as each song is introduced with a sampled loop of noise or movie dialogue tying each song to its predecessor. Right now Derek mans the sampler but a sixth member, a dj, to handle all that is cur-

rently being sought.

Another plus for the band is guitarist Joe who has a style similar to Korn's Head and Munky in that he'll sometimes play sounds rather than chords. Plus he has a Parker guitar so that makes him extra great!

Right now the bands goal is to play the Trocadero. With their loyal following that packs any room they play, it's just a matter of time. But for now... they just have t-shirts available.

Barry's good band story- "We played the Millenium Music Conference last year in Harrisburg. We were pretty excited since it was the first music conference that we were apart of and we were playing with a band (Backstreet Law) that is very popular. Once we found the place that was 20 miles outside of Harrisburg and the rest of the conference in the woods, we unloaded into a bar that was slanted due to the fact that half of the ground soil under the place washed away. The bar consisted of two coolers filled with canned Budweiser. Nice huh? We ended up going on at 1am on a Thursday to play for the sound guy and one of our friends. The show sucked and we drove home half-asleep but I had a good time. Need less to say we applied for the same music conference this year. Hopefully we will be somewhere else."



Trace Fury: Continued from page 7

that's where that song came from.

Anything else you think people should know about you guys?

Matt - If we don't start playing metal in about a year, I'm quitting.

What kind of metal?

Chrissy - Piccolo and Tuba metal!

Mark - eventhough none of us have any soul, I want to play a reggae song.

Chrissy I heard you rap? *(she's embarrassed now!)*

Chrissy - Oh my God! I do...I am so embarrassed right now *(told you so)*. I love hip hop, it's a closet passion.

Nina - It's not in the closet now!

As a result of their amazing appearance at Origination night... Trace Fury has been booked to play Y-100's Tuesday Night Music Club at the Grape Street Pub on Tuesday, February 19, 2002. You really owe it to yourself to check it out! Then when they get signed and start playing arenas, you can say you knew them when...

-Kristen Belmont

* Photos by Yaron Gabai

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